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former modest habitation as does the Old South. The old Brattle Square Church was one of those square-towered, plain, solid-looking, wooden edifices which are now so rapidly vanishing from our great cities, and to find which one must wander remote from the centres of fashionable habitation. The new building is in the form of a Greek cross, and, like the new Old South, is built of Roxbury stone, quarried in the near vicinity of Boston. The lofty tower, which looms quite as high as that of the Old South, is the most curious and conspicuous feature of the building. (See *Art Journal* for October, 1877.) It is surmounted by a steep conical roof, below which are carved figures ranged around the tower. At each of the corners are statues of four angels, who are represented as blowing gilded trumpets. The glitter of these in the sunlight produces a curious effect, and seems rather incongruous with the sombre tint of the stone and the massive and solid character of the tower. The interior of the Brattle Square Church is less ornate than the Old South, and harmonises with the solidity of design apparent in the general features of the exterior; the organ, however, is very handsomely decorated in colour.

In some respects the newly-completed Harvard Street Church, in Brookline, a lovely suburb, is the most remarkable of all the re-

cently built sacred edifices in and near Boston. It carries the luxury of late church architecture to its last extreme. Every part is planned in the most elaborate design, and it is decorated with the greatest profusion of architectural decoration and fancy. Occupying a large space, every detail has been studied with a view to brilliant and imposing effect. The steeple rises very high, and in the finest proportion; every window, buttress, and arch, has its peculiarity of almost fantastic ornamentation; crosses of various design surmount steeple, doorway, and gable. Within the decoration is equally lavish, the ceiling representing the firmament, with stars glittering on its deep-blue ground. The organ, as is now the fashion, is very gaily gilded and painted, and forms the most noticeable object within the church.

The new Trinity Church, recently constructed on the Back Bay, bids fair to rival the others as a striking and peculiar specimen of architecture. It is in the form of a Latin cross; its tower, rising from the centre of the roof above the junction of the nave and transept, is flanked by four turrets, and is broad and massive; while the exterior of the chancel is adorned by some fine mosaic designs in polished granite. The interior of the church, with its artistic decorations by Mr. John Lafarge, was described in the *Art Journal* for September last.

COMPETITION DRAWINGS AT SOUTH KENSINGTON.



THE annual exhibition of Art-works, "Pure and applied," produced by the various schools in affiliation with South Kensington, London, was recently opened to the public in two large rooms adjoining the National Portrait-Gallery. Architecture, sculpture, painting, wood-carving, furniture and fabric designing, detailed mechanical drawing—Art generally, in short, both in its pictorial and industrial aspects—were more or less fully represented; and, considering how far apart many of the towns are, it is surprising how level the excellence is throughout. Drawing, for example, appears to be just as well taught in Dublin, Birkenhead, Edinburgh, and several other towns represented in the exhibition, as it is in South Kensington itself.

St. Mary's, Westminster, carried off the National Gold Medal for a fabric-design. We know not what the principles are upon which the judges made their awards; but if delicacy of pattern and of colour in a textile fabric go for anything, then assuredly St. Mary's deserved the prize. Leeds, however, stepped close upon St. Mary's heels, and bore off the National Silver Medal, and Macclesfield came next with the National Bronze Medal. We should like to know the kind of texture to which each artist meant his design to be applied; because the two manufacturing towns have evidently submitted themselves more to conventional principles of design than has St. Mary's; and it is highly probable that the "goods" for which they intended their patterns were of a very different kind from those contemplated by St. Mary's artist.

We think, indeed, that the kind and class of texture ought always to be mentioned, if the efforts of the artist are to have full justice done them. And this reminds us that such exhibitions lose half their value to the general public for lack of a catalogue. The descriptions on the designs are often very incomplete; and surely when we are making so important a diagnosis as that of the æsthetic state of the empire, we ought to have printed aids to enable us to view the subject in every possible light and relation, and which will remain to the public at large a lasting record of the exhibition.

In designs for ribbons, Coventry, as was to be expected, made a very brave show, and Macclesfield is to be congratulated on the taste displayed in its patterns for silk handkerchiefs. One has only to go back a single generation to discover what an immense advance has been made in these and in all other branches of applied Art. The specimens of Surface Decoration, for example, sent in by Yarmouth, Nottingham, Macclesfield, and South Kensington, reached a high level as regards both invention and taste.

Interior Decoration, again, has advanced marvellously since the first Great Exhibition, as may be seen by the design for a fireplace in oak or marble, in the period of the Renaissance, contributed by Newcastle-upon-Tyne; by that for door of dining-room, mahogany inlaid with ebony and satin-wood—the mouldings, hy-the-way, not so nicely relieved in the drawing as they might have been; and by the drawing-room design from Lancaster, remarkable for grace and subdued golden tone. We have also to commend the ceiling and inlaid fireplace from Westminster, the *sgraffito* decoration for wall of an entrance-hall, and the chaste semi-geometrical design for the walls of a dining-room, the last two from Nottingham.

In decorative iron-work Birmingham sent a well-considered design for iron rails; Sheffield a decidedly handsome park-gate; and Belfast a monumental railing in wrought-iron of striking design and noble proportion.

Architectural and engineering drawings are not so abundant as they might have been. Among the former we have from the Bedford Church Institute a design for a town hall, which comes very well together, but is rather heavily florid in its Gothic details. This carried off a third-grade prize. A Gothic church with a central tower, rather over-elaborated like the other, yet full of nice feeling in some of its details, secured a bronze medal, as did also a Renaissance manor-house, exhibiting much adaptive ingenuity and taste. In machinery, Dundee and Lincoln occupied a prominent place.

In drawing and painting we are glad to see that the judges gave due consideration to the seizing of general effect, and for this quality alone awarded prizes. In chalk-drawing, for example, they by no means allowed the exquisite stippling, so much affected by the Royal Academy, to blind them to the merits of those artists who reach their effects by the "stump," a fact for which we feel grateful. It need scarcely be remarked that the oil-painting is in a general way inferior to the water-colours. The West London School took the National Gold Medal with a group of apples, holly, and mistletoe, delightful in detail, but scarcely so satisfactory in mass and tone as the group from the Lincoln School of an ivory tankard, plate, oranges, and other fruits, to which also a National Gold Medal was given. The Bloomsbury Female School carried off the National Silver Medal and also a bronze medal. To Exeter a National Bronze Medal was awarded. In oils, Lincoln and Portsmouth took both gold and silver medals, and the Edinburgh and Kensington Female Schools were not without honour.